# The Musical Charleston I Have Known

Elizabeth Potter Simons

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# MUSIC IN CHARLESTON

TO

THE WEDNESDAY MORNING CLUB

AND

THE CHILDREN OF THE SATURDAY CLASS

THIS SKETCH IS AFFECTIONATELY

DEDICATED

# MUSIC IN CHARLESTON

FROM

## 1732 TO 1919

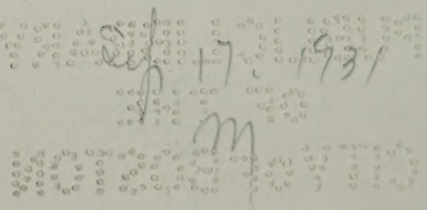
BY

ELIZABETH P. SIMONS

PRESSES OF
JNO. J. FURLONG & SON, INC.
CHARLESTON, S. C.
1927

"Listen to the Exhortation of the Dawn!
Look to this Day! For it is life,
The very Life of Life;
In its brief course lie all the Varieties
And Realities of your Existence;
The Bliss of Growth,
The Glory of Action,
The Splendor of Beauty.
For Yesterday is but a Dream,
And Tomorrow is only a Vision;
But Today, well lived,
Makes every Yesterday a Dream of Happiness,
And every Tomorrow a Vision of Hope.
Look well, therefore, to this Day!
Such is the "Salutation of the Dawn."

*A Translation from the Sanscrit by an Unknown Author*



# MUSIC IN CHARLESTON

On the evening of January first of this New Year of nineteen twenty-seven, in a mood of rather sad retrospection, I took up an old scrap book, and almost on the first page I found the lovely "Salutation of the Dawn," which I read again and again with ever-increasing pleasure. "Today well lived," the Salutation sings, "Look well to this Day."

Gradually my mind turned from the poetic to the practical. The New Year is the moment for new resolutions; to bring those resolutions to immediate fruition is to prove their potency, and I thought how better can I inaugurate the New Year than by "this Day" beginning my sketch of Musical Charleston.

To tell of my own musical life in Charleston which is what I was asked to tell would have been simple, but the earlier background which I wished involved visits to the Charleston Library, and a search through old newspaper files, always tiresome work; that did yield some information, but the records of those early days were invariably meagre, and I later found an invaluable book called "Early Opera in Charleston," by Mr. O. G. SONNECK, which proved a more fruitful source of information. In this I read that "On January twenty-fourth, seventeen thirty-five was ushered in the first theatrical season at Charleston, South Carolina;" also that on the eighteenth of February, seventeen thirty-five, a pantomime was

honoured by being coupled as an after piece, with the first opera advertised by title for performance on American soil."

It would seem, therefore, that Charleston was distinctly at the forefront musically, and that she was at this very early period of her municipal life a patron of the arts.

This first venture, however, seems to have been a failure, as on the next page I find: "With these three series the promising introduction of drama and opera came to grief at Charleston for a number of years."

To the information on the drama I can add nothing which Miss Eola Willis has not already given in her very exhaustive and admirable book, "The Charleston Stage in the Eighteenth Century," a book to which she gave seven years of research, a truly monumental work, giving evidence of the unbounded enthusiasm and infinite patience of its author.

It is to the subject of music that I intend to confine my researches, and I find that notwithstanding this early fiasco, by the year seventeen seventy-three singers and actors were "delighting large audiences at the New Theater, and that in one season of fifty-one nights the repertoire included seven distinct plays, farces and operas, there being no less than thirteen of the last."

Charleston enjoyed at that time the reputation of being one of the four musical cities of America, the St. Cecilia Society being the impetus and pro-

moter of all enterprises considered of sufficient artistic value to merit its support.

Josiah Quincy gives a most amusing account in his "Journal of a Voyage to South Carolina" in seventeen seventy-two, of a concert which he attended, adding his very frank opinions of the music, the house, and the audience.

He says: "The concert house is a large, inelegant building, situated down a yard, at the entrance to which I was met by a constable, with his staff.

"I offered him my ticket, which was subscribed by the name of the person giving it, and directing admission of me by name. The officer told me to proceed. I did, and was next met by a white waiter, who directed me to a third, to whom I delivered my ticket and was ushered in.

"The music was good, the two base viols were grand. One Abercrombie, a Frenchman just arrived, played the first violin incomparably better than any one I ever heard. He cannot speak a word of English, and has a salary of five hundred guineas a year from the St. Cecilia Society.

"There were upwards of two hundred and fifty ladies present, and it was called no great number. In loftiness of head dress these ladies stoop to the daughters of the North, in richness of dress, surpass them, in health and floridity of countenance, vail to them. In taciturnity during the performance, greatly before our ladies; in noise and flirtation after the music is over, pretty much on a par. If our ladies have any advantage, it is in

white and red, vivacity and spirit. The gentlemen, many of them are dressed with elegance and richness, uncommon with us; many with swords on. "We had two macaronis present, just arrived from Europe."

That whole season in Charleston, both in music and the drama, seems to have been a tremendous success. On April twenty-second, seventeen ninety-six, there appeared in the South Carolina State Gazette an account of "A new musical and allegorical masque entitled "Americania and Elutheria," the masque ending with "A grand finale called "The Apotheosis of Franklin; or His Reception in the Elysian Fields."

The music to this masque was furnished by the orchestra attached to the St. Cecilia Society.

The term Music Festival is I think connected in most minds with a comparatively modern form of entertainment, and yet in Mr. Sonneck's book we read that "In seventeen ninety-six the versatile and cultured Mrs. Pownall was assisted in her 'musical festival,' at which was performed, among other classic works, Haydn's Stabat Mater, by an orchestra of more than thirty musicians," doubtless in those early days an orchestra of very respectable proportions, but compared with the magnificent organizations of today a mere handful.

Think of the Philadelphia Orchestra with a membership of one hundred, conducted by the magnetic Stokowski, of the New York Symphony, with certainly an equal number, under the leadership of Mr. Walter Damrosch, who, to the immense re-

gret of his confreres, as well as all amateurs who were privileged to grow up under his baton, has just announced his resignation, to take place at the close of the present season.

At the Spring Festivals of Converse College, Spartanburg, Mr. Damrosch and his orchestra were the great attraction; they came several times, and one year were induced to stop in Charleston en route.

I had not seen him for many years, and to our great delight, he broke his rule of accepting no invitations while on a concert tour and dined with us.

We also had the pleasure of entertaining the Kneisel Quartette.

Their recital was on Friday night. They stayed a day or two longer to see Charleston and dined with us on Sunday, leaving a photograph of the group "in action," each autographed, a pleasant little unsolicited souvenir of a gay and charming dinner. I, of course, had it framed, and it hangs in my music room. That was one of the very last recitals that they gave, as Mr. Kneisel resigned soon afterwards, and the ensemble was dissolved. Theirs was the perfection of string quartette chamber music.

I am indebted to the author before mentioned, Mr. Sonneck, for further information about the musical status of Charleston at the very early date of seventeen thirty-one.

Mr. Sonneck seems to have a genuine predilection for the South, or perhaps his championship

comes rather from a strong sense of justice, a desire to be fair to a section of the country which, at least on the subject of music, historians have somewhat neglected.

For instance, speaking of a concert advertised in a Boston paper, he says: "Boston seems to have the right of precedence; I prefer to trace a list of concerts given at Charleston, South Carolina, be it only to emphasize the fact that New England's share in the development of our early musical life has been unfairly, and unduly over-estimated, to the disadvantage of the middle colonies and the South."

Mr. Sonneck gives the date of the earliest concert in Charleston as April, seventeen thirty-two. the notice was in these words: "On Wednesday next will be a consort of musick at the council chamber, for the benefit of Mr. Salter." This is followed by a note giving the history of the now obselete spelling of the word consort.

"From the partial similarity of meaning with the French concert, and the Italian concerto, it is clear now, in stead of this unfamiliar word, the English word consort, meaning originally a number of people consorting together, was substituted; in musical terminology, several instruments or voices playing or singing together.

"Not until well into the eighteenth century did this current form concert take the place of consort."

Mr. Sonneck finally says: "It may be argued therefore that the first effort to establish a series

of concerts at more or less regular intervals in Charleston is to be dated seventeen thirty.

Here then we have arrived at a historically established starting point. Although the notable entertainments up to seventeen fifty seem to bave been largely "dancing assemblies."

There may have been concerts during the period between seventeen fifty and seventeen sixty-five, but, like the instructions issued to the German submarines, they are *"Spurlos."*

In seventeen sixty-five I read this amusing advertisement: "On Wednesday, the twenty-fifth instant, September, the Orange Garden in Trade (?) Street, will be opened for the night only, when a concert of Vocal and Instrumental Musick will be performed by gentlemen of the place, for all lovers of harmony. Concerts on the French Horn and Bassoon by Mr. Pike. A subscription is opened for the same, as none but subscribers will be admitted, nor will any be taken at the door. Subscriptions are taken in and tickets delivered by Thomas Pike at the same place.

N. B. It is hoped no persons will be so indiscreet as to attempt climbing over the fence to the annoyance of the subscribers, as I give this public notice that I will prosecute any persons so offending to the utmost rigour of the law."

That was fair warning, and it is to be hoped that the audience listened to the "musick" undisturbed by these "indiscreet" possibilities. The program follows:

ACT FIRST

French Horn Concerto

Second Concerto of Stanley

Solo on the Violincello

Fifth Concerto of Stanley

Bassoon Concerto

Song

Overture in Scipio

ACT SECOND

French Horn Concerto

Concerto on the Harpsichord

Bassoon Concerto

Song

French Horn Concerto by Hasse

A few weeks later "Peter Valton's Concert" took place, the program including a concerto on the Harpsichord and vocal solos by Miss Wainwroght and Miss Hallam, both ladies being actresses.

## Chapter II

The St. Cecilia Society of Charleston was founded in seventeen sixty-two, the object being to organize the music lovers of the city into a serious musical club.

This society was governed by a very complete and detailed set of rules, which were agreed upon and confirmed on November twenty-second, seventeen sixty-three. It may be interesting to learn the most notable.

Extract from Rule Second: There shall be annually four General Meetings of the Society, viz., on St. Cecilia's Day, which shall be the anniversary of the Society, and on the third Thursday in February, May and August, on which General Meetings the members of the Society shall dine together.

On the Anniversary, the Society shall break up at Five, and on the other General Meetings at Six in the afternoon, at which hours the steward shall call for and settle the bill.

Every member shall be charged twenty shillings currency towards defraying the expense of the dinner, and in case of deficiency, the same shall be paid by the members present at the said meetings.

While "shillings" have been superseded by dollars, and payment for the viands before the dinner was fairly digested is a thing of the past, the old rule as to the day of the week is still adhered to, the Balls of nineteen twenty-five, the successors of the old "consorts" of seventeen thirty-two, being still held on Thursdays.

According to rule first, the membership was limited to one hundred and twenty. Rule seven provides that "Any person desirous of becoming a member of the St. Cecilia Society shall signify the same by a letter addressed to the President of the Society, and whenever a vacancy happens, the members present, at their next general meeting, have the power to elect, or reject, the candidate offering himself; which election or rejection shall be by ballot only, and the assent of two-thirds of the members present shall be necessary to the admission of such candidate." Upon his election each member was expected to pay a fee of thirty-five pounds currency.

Rule Eight: Every member is allowed to introduce to the concert as many ladies as he thinks proper, who are to be admitted by tickets, signed by a member, and expressing the name of the lady to whom each ticket is presented. No other person is to be admitted except strangers, and they only by tickets from a manager, signed and directed as before specified.

No boys are in any circumstances admitted.

So it would seem that these early entertainments were hedged about with inexorable rules to protect them from unpleasant contact with the hoi-poloi.

In seventeen sixty-two the St. Cecilia became a serious musical society. The number of concerts given during the year was irregular, but the rule that the anniversary of St. Cecilia's Day should be observed was *de rigueur*.

That the managers of the society were anxious to secure the very best talent for their concerts is

shown by the following notice, which appeared in the newspapers of New York, Philadelphia and Boston:

Charleston, South Carolina,
April 11, 1771.

The St. Cecilia Society give notice that they will engage with, and give suitable encouragement to musicians qualified to perform at their concert, provided they apply on or before the first day of October next. The performers they are in want of are, a first and second violin, two hautboys, and a bassoon, whom they are willing to agree with for one, two, or three years.

JOHN GORDON, President.
THOMAS L. SMITH, V. P.

In reading these old programs I have been impressed by the apparent popularity of the bassoon.

It is known among musicians as "The clown of the orchestra" and does not seem suitable for a solo instrument, yet in one program we read of a "bassoon concerto."

When we speak of a violin concerto we mean that the violin is the solo instrument, accompanied, of course, by the orchestra or piano, and in the old use of the word concerto it may have meant the same for the bassoon; nevertheless, I think the modern musician would find little pleasure in it as a soloist.

In the "Reminiscences of Charleston," by Charles Fraser, printed in eighteen fifty-four, he says: "It

was not until eighteen hundred and nineteen that, according to The Rambler, the original purpose, viz., that of the promotion of music, was abandoned by the St. Cecilia Society; the managers reported that 'they found it impossible to procure an orchestra for the Society,' and therefore ordered a ball to be given, instead of the usual concert.

"Finally, about the year eighteen twenty-two, concerts were given up, and the Society substituted dancing assemblies, which have been regularly continued, every season, with great elegance."

In reading this old book I have been much interested in Mr. Fraser's description of the religious sentiments prevailing at that period, and while this has no bearing whatever on my subject, I think my readers will find it sufficiently entertaining to pardon the digression.

Mr. Fraser says: "I would not venture to say that religion had no place in the hearts of the people of that time, or that it did not exercise an active and vital influence over many of them. But I think its general manifestations consisted rather in a decent respect for outward observances, than in that deep and devotional sense of its sacred obligations, which now (1854) characterize so large a proportion of our community."

The Sabbath was not duly observed. It was too often, indoors, a day of company and festive pleasure, and out of doors (particularly of an afternoon), one of noisy relaxation.

It was also a day of formal visiting, and for the display of equipages and horses, for in that day

carriages were not so common as now, and every carriage was known by its livery, some of which was very "showing."

There were at that time but two so-called churches in Charleston, every other place of worship being termed meeting-house, and their congregations denominated meet-ners. Even ministers of the gospel did, occasionally, patronize with their presence the performance of a good tragedy.

It was at this period that an intelligent traveller observed that "devotion is not a prevailing fashion in this country."

It would seem, therefore, that the Sunday amusements of this year of our Lord, nineteen twenty-seven, are only a sort of atavism; golf has been substituted for the races, high-powered Rolls-Royces and Cadillacs for "equipages and horses," and it remains an open question if "the last state" of the Charlestonian is really any "worse than the first."

In seventeen thirty-two one Jonathan Tyers opened in London a fashionable resort known in Italy as *"Ridotto al fresco,"* and in London as the *"Vauxhall Gardens."*

At Charleston, Vauxhall concerts were introduced in seventeen sixty-seven by Messrs. Bohrer, Morgan and Camp, and on July sixth the following announcement appeared in the South Carolina Gazette:

"Advertisement Extraordinary

"On Thursday, the twenty-third inst., will be exhibited at new Vauxhall a concert of vocal and in-

strumental music. To begin at eight o'clock in the evening, at a dollar a ticket, which may be had at the bar.

"Between the parts of the concert, four or five pieces will be exhibited by a person who is confident very few in town ever saw, or can equal his performance.

"After which there will be a pantomime entertainment, then a Ball. Tea and coffee is included in the expense, till the person above mentioned begins.

"This will positively be the only time of his performing, unless by the particular desire of a genteel company.

"He finds himself obliged to request that silence may be observed during his performance."

This last request seems to have been quite important, as Burney remarks on the "unusual stillness that reigned during the Haendel commemoration of seventeen eighty-four, whereas the best operas and concerts are accompanied with a buzz and murmur of conversation, equal to that of a tumultuous crowd."

The new Vauxhall, however, seems to have had a brief career, and all the concerts advertised during the next few years were given, with one exception, by Peter Valton.

The announcement of a concert, given in seventeen seventy-two, amusingly illustrates the style of advertisement which obtained at that period.

"Concert by Desire

"On Friday, the twenty-seventh of November inst., at Pike's new assembly room, will be performed a concert of vocal and instrumental music. The vocal part by a gentleman, who does it simply to oblige on this occasion. The whole sum that may be raised on this occasion to be laid out for a covered way and elegant portico next the street; thereby to enable ladies and gentlemen always to go to the new suite of rooms, without being incommodated by the weather.

"N. B. As the expense to complete the same amounts to a considerable sum, it is hoped the ladies and gentlemen will not think a guinea for two tickets an extra demand."

It is needless to say that in copying these old announcements I am adhering scrupulously to the original orthography and punctuation.

In the South Carolina Gazette of March seventeen seventy-four appeared the following:

"Mr. Franceschini, having the permission of the Honourable the President, the Vice President, and members of the St. Cecilia Society, and the assistance of the gentlemen performers, begs leave to acquaint the public that on Tuesday, the twelfth day of April, at the new theater in Church street, will be performed 'A Grand Concert of Vocal and Instrumental Music for his Benefit.'

"A solo and concert by Mr. Franceschini on the Viol d'Amour, also a sonata on the harpsichord.

"N. B. After the concert proper music will be provided for dancing."

The Viol d'Amour Mr. Sonneck describes as "A tenor viol with seven catgut strings and seven steel strings vibrating in sympathy." Within rather recent years there has been something ofa revival of interest in these ancient instruments. I remember hearing a quartette in Charleston several years ago; the viola d'amore and the viola da gamba were two; the others, as well as the names of the artists, I regret to say, I have forgotten. In seventeen seventy-four there appeared on the musical horizon a Dutchman from Rotterdam named Van Hagen. He seems to have been a musician of great versatility, as he proposed teaching organ, harpsichord, pianoforte, violin, violincello and viola, besides "The manner of composition to any that are inclined to be instructed therein." To prove his efficiency, he very cleverly arranged a "benefit for himself and Signora Castella, possibly the professional name of his sister, to be given at Mr. Valk's Long Room." This concert was given "by permission of the St. Cecilia Society," another clever move which assured for the newcomer the support and patronage of Charleston's *haute noblesse*.

"This was the last benefit concert advertised before the War of the Revolution," and according to Mr. Sonneck's statistics, the three concerts which took place later were advertised "not in the South Carolina Gazette, but (a glimpse into political history) in the *Royal Gazette*."

The first concert after the war was given by Maria Storer, in seventeen eighty-five; she was better known as Mrs. Henry.

She was advertised to appear during the month of May at the City Exchange at Charleston. This concert, however, was for some reason abandoned, but on a second date in October, of the same year, it was announced that "A concert for the benefit of Miss Storer will be given at the City Tavern, when she assures the public that every exertion will be made to render the concert worthy attention."

After the close of the war there arose a great prejudice against the theater, the drama was taboo, so, in order to circumvent the authorities, theatrical entertainments were given under the guise of concerts: that is, musical numbers were interpolated.

Mr. Sonneck comments that "In this connection these sham concerts are of particular importance. They show that Charleston now possessed a building well adapted for entertainments of every description, as they were given in Harmony Hall at Louisbergh without the city."

That expression "without the city" reminds one of the beautiful San Lorenzo in Rome *"fuori della mura."*

A description, printed in the Independent Journal, of New York, August fifth, seventeen eighty-six, reads:

"We hear from Charleston, South Carolina, that a principal merchant, and a Mr. Godwin, comedian, have leased a lot of land for five years, and have erected a building called Harmony Hall, for the purpose of music meetings, dancing, and theatrical

amusements. It is situated in a spacious garden in the suburbs of the city. The boxes are twenty-two in number, with a key to each box.

"The pit is very large, and the *theatrum* and orchestra, elegant and commodious. It was opened with a grand concert gratis for the satisfaction of the principal inhabitants, who wished to see it previous to the first night's exhibition. The building has cost five hundred pounds."

Joseph Lafar, a musician, who established a music shop at Charleston in seventeen eighty-six, gave a concert with ball for his own benefit at the City Tavern in February of that year. He also seems to have been the leading spirit in a concert enterprise thus advertised in the Charleston Morning Post:

"By Subscription

"A concert and assembly every fortnight, to be held at Mr. Broeske's Long Room, No. 68 on the Bay. The first concert will be on Monday, the nineteenth of November.

"Subscriptions taken in at Mr. Lafar's only, two doors from the corner of Church in Tradd street, where a place for the concert may be seen."

Of the few concerts of seventeen ninety-one three were given for charity. The first, under the direction of the St. Cecilia Society, "for the benefit of a numerous family in distress." The second for the benefit of Mr. Lafar. The third was to increase the fund already collected of eight hundred pounds to be expended in building the Orphan House.

The notice of a fourth concert is taken from no less a source than the diary of George Washington, who was then on a tour of the South. He says: "Went to a concert at the Exchange, at which there were at least four hundred ladies, the number and appearance of which exceeded anything I had ever seen."

## Chapter III

"From seventeen ninety-three to the end of the century Charleston enjoyed a surprisingly vigorous musical life, and side by side with compositions by Arne, Atwood, Shield, were others by Rousseau, Gretry, Cimarosa, and Paisiello.

This influx of French musicians exercised a great influence upon concert life. Not only did the singing member of the companies generally participate in the concerts, but the French musicians, together with those residing in Charleston, and those who belonged to the orchestra in the English companies, formed a phalanx sufficiently large and capable to render the "full pieces" of the current European concert repertoires."

The St. Cecilia Society formed the real backbone of Charleston's concert life. In seventeen ninety-four another musical enterprise, the Harmonic Society, appeared among the advertisements, and if the number of concerts seems small, it must be remembered that many doubtless were given, but not advertised; also this important fact should be recognized that not the number of the concerts is of importance, but their general character."

The first concert of seventeen ninety-three was given for the benefit of the Orphan House, Mr. Williams "politely" offering his assembly room and services free of all expense in order to promote so laudable an intsitution. Here is the

Plan of the Concert

Act First

Grand Overture of Haydn

Quartette of Pleyel

A Song by Mr. Courtney

Duetto, Violin and Clarinet of Michel

Sinfonie Concertante of Davaux

Act Second

Concerto Grosso of Corelli

A French Song acc. with Guitar and Violin

Concert—Violin—Giornovichi

Concerto, Grand Pianoforte, Hoffmeister

To conclude with a favorite:

Sinfonie of the Celebrated Pleyel.

This was followed on December seventeenth at Williams' Coffee House by a concert for the benefit of "Messieurs Petit, LeRoy, Foucard and Villars, musicians instructed by the most eminent professors in their line in Europe. The "Distribution" reads:

Grand Overture, Music of Heyden

Clarinet Concerto, Mr. Foucard

Quartette by Pleyel, Messrs. Petit, Poition, Villars and LeRoy

A Song by Mr. West, Jun.

Violin Concerto and Marlborough, with Variations, by Mr. Dupont, aged thirteen years

Overture of Carvane. Music of Gretrie

SECOND PART

Grand Overture, Music of Gretrie
Clarinet Quartette by an Amateur
A Concertant Symphony for Two Violins and
Tenor, by Messrs. LeRoy, Poition and Villars
A Song by Mr. West, Jun.
Violin Concerto, by Mr. Petit
The Concert will conclude with the
Overture of Henry Fourth

The most important concert of seventeen ninety-four was held on March sixth under the patronage of the St. Cecilia Society at West and Bignall's Theater "For the benefit of the distressed inhabitants of St. Domingo, now in this city." The artists who gave their services on this charitable occasion were, I imagine, members of a stock company, their names appear so frequently, Mr. and Mrs. Chambers, Mr. West, Mr. Petit, Mr. and Miss Sully. A Grand Ballet added to the attractions, and the whole concluded "with manly feats of activity by Mr. Sully."

On April ninth "Citizen" Cornet announced the opening of "A Vaux Hall, after the Parisian manner."

"Citizen" Cornet, while he had absorbed the American spirit of enterprise, had retained the natural politeness of his race, as his advertisement contained a paragraph assuring his prospective clientele that "when the night is unfavourable, carriages will be sent to the ladies who might be prevented there-

by from honouring the Hall with their presence." Not altogether altruistic possibly.

Mr. Sonneck's records show that many concerts, of which he gives the programs, were given during the closing decade of seventeen hundred, almost all of which conclude with a request for "silence during the performance," a reflection, it must be admitted, on the courtesy and consideration of the audiences.

There is also mention of a concert of sacred music which included selections from several of Haendel's oratorios, notably the Messiah, "He Was Despised and Rejected, Rejoice Greatly, O Daughter of Sion," sung by a Mrs. Pownall, who, in her enthusiasm, pre-empted the beautiful solo, "Comfort Ye My People," which is written for a tenor voice.

Even at the sacred concerts, "silence is requested."

Mrs. Pownall seems to have been the soloist *par excellence* of this period, but her career was closed by "an unforseen and unnatural event which has taken place in her family, and has rendered her totally incapable of appearing this evening, the "event" being the elopement of her daughter, which proved such a terrible shock that Mrs. Pownall died eight days later.

In seventeen ninety-nine a third attempt was made to establish a Vaux Hall at Charleston, this time by the popular ballet dancer, Mons. Placide, who inserted a notice in the City Gazette of June nineteenth: "Vaux Hall corner of Broad and Friend Streets."

"Mr. Placide, in consequence of the advice of his friends, announces that extensive Garden, now in his possession as a Vaux Hall; where every kind of accommodation and refreshment will be given to those who wish to spend an agreeable evening.

"The airy and healthful situation of the Garden; a Military Band, composed of musicians, masters in their profession; elegant illuminations in the many avenues and arbours, the low price of admission, and the particular attention that will be paid to the visitors, are considerations which induce him to think that he will be highly compensated by a generous public, for all of the very great expense he has incurred by establishing this novelty in the summer amusements of the citizens of Charleston. N. B. The Vaux Hall will open on Monday evening next, and continue for the summer season, two evenings in the week, viz., Monday and Thursday. The band will play from eight to half-past ten.

"Tickets of admission half a dollar.

"Strawberries and ice cream for this night only."

"And the concourse of visitors was so great that not enough benches and accommodations were to be found."

The popularity of the place was assured, and Placide went to the expense of engaging the opera singer, Mr. Chambers, just returned from Europe, as a star. Occasionally fireworks were added, and as "cold supper (was) prepared at a minute's warn, ing, with additional refreshment," it goes without

saying that Placide's Vaux Hall made a howling success. It was opened on June twenty-third, seventeen ninety-nine.

By this time Mons. Placide had assimilated a first-class brand of American patriotism, so practical that on July third, in anticipation of the Glorious Fourth, he perpetrates the following:

ODE TO VAUX HALL

"Ye Belles and Beaux who take delight
In pastimes gay to spend the night,
To Vaux Hall Gardens each repair,
Where music, soft and debonnaire,
With pleasing rapture fires the mind,
And dying murmurs to the wind;
Where the *jet d'eau* delights the eye,
Throwing its waters to the sky;
While Hail Columbia! from the band
Proclaims a free and happy land."

Few concerts seem to have been given in eighteen hundred outside of Vaux Hall, and by a curious coincidence, the two of which we have records are by two men of the same name, Salter. The first Mr. Salter appeared in May at Fredericksburg, Va., and calls himself "an organist late from England."

The second appears to have been organist at New Haven about seventeen ninety-eight. He gradually drifted South, and on March first, eighteen hundred, the following pathetic announcement appeared in the City Gazette:

"To the Humane and Friendly

"Mr. Salter respectfully informs the ladies and gentlemen of this city that he has lately been afflicted with the loss of sight, which incapacitates him from following his profession as a teacher of music, and he is obliged to solicit the attention and favours of a generous and humane public to enable him to support a wife and three young children."

With the record of this concert Mr. Sonneck brings his chapter on Charleston music to an end, which he does with this very gratifying paragraph: "I was able to submit some interesting information on concerts in Charleston because of the excellent condition of the Charleston papers as on file at the Charleston Library; this file is exceptionally complete."

I have been "able to submit" everything that I have written by the very pleasant and easy method of reading, without research, this admirable and detailed account, and copying verbatim, the facts which Mr. Sonneck so laboriously collated and presented in his two volumes, "Early Concerts in America" and "Early Opera in America."

It is said that "imitation is the sincerest form of flattery." If that be so, surely an unblushing plagiarism is a tribute even greater, and I wish to admit that every date, every fact, has been filched from these two books of Mr. Sonneck. I may cry *"peccavi"* only because each statement has been enclosed in honourably revealing quotation marks. I make my most grateful acknowledgments to my predecessor in this field. Henceforth I must blaze my own trail.

## Chapter 4

In the year eighteen hundred the South Carolina Gazette makes announcement of a "Comic Opera" to be given at the City Theater. It is called "The Mountaineers," but no mention is made of the roles, nor of the artists who portrayed them; this seems to have been a peculiarity of that period. I have examined many of these old newspapers, and never have I discovered anything resembling our "advance notices," nor subsequent criticisms of the performances.

Now, an artist is heralded weeks in advance, her appearance, her voice, the masters under whom she has studied, every detail is laid before the public. After the concert we read enthusiastic enconiums on the "crystal clarity of her upper register," or the "superb depth and resonance of the lower," her "artistic conception," "the perfection of her enunciation, etc., but in the old days—nothing.

Early in the next year there is notice of "A Music Entertainment" called "No Song, No Supper," but it seems entirely subordinate to the justly admired and popular play of "Pizarro," which was evidently the *piece de resistance* of the evening. As "ice cream, wines, punch and refreshments are served as usual," and the admission was only "half a dollar," the vogue of Vaux Hall was not far to seek. From the date of this opening, entertainments were transferred from the City Hall to the Vaux Hall, which, being *"al fresco,"* was doubtless better suited to the warm weather of spring and summer; the enter-

tainments were in the nature of vaudeville rather than legitimate plays or music. Anyone who has spent midsummer in this locality will realize that the excessive heat made it very difficult to take life *"au grand serieux,"* and that "music and illuminations" provided the heaviest mental pabulum that could be digested.

A few things "in aid of sufferers by the recent fire" were given at Vaux Hall, and several at the Lyceum on Sullivan's Island, but all with unimportant programs, and Charleston had to be content with an "Equestrian Circus," where were to be found "Grand and Bold Horsemanship," "Ground and Lofty Tumbling," concluding with a short farce.

But if plays were rare, and music more so, there was one summer delight that consistently held a prominent place in the columns of the daily papers. Every issue called attention to the fact that "A fine, large, green turtle" might be found at a specified place, a toothsome article to tempt a jaded midsummer appetite, the South Carolina State Gazette makes one more reference to music in eighteen hundred, but "the fine, large green turtle" is still in the running, with the "Equestrian Circus" a close second.

Mr. Huger Wilkinson Jervey, a Charleston man, has written an interesting book called "The South's Contribution to Music."

Mr. Jervey was for several years professor of Greek and Latin at the University of the South, Tennessee, and is now Dean of the Law School at Columbia University, New York.

In this book Mr. Jervey quotes from an account by a Mr. Henry C. Timm of Hamburg, Germany. Mr. Timm states that "In the year eighteen thirty-five I became musical director of a dramatic company; the orchestra consisted of fourteen persons only; we went to Charleston, South Carolina, and played during the season of six months, such operas as Mozart's "Marriage of Figaro" (Henry Bishop's version), Rossini's "La Gazza Ladra," "Cinderella" (R. Lacy's version), "La Somnambula," and even "Freischutz," and with the players in the orchestra I had to write additional notes in both wind and stringed instrumental parts, in order to cover the deficiencies caused by the missing parts."

Mr. Timm had three seasons only in Charleston; after the third, the theater was closed.

From eighteen hundred to eighteen forty-three, nearly half a century, I find mention of very few concerts. In May the season opened at Vaux Hall Garden with a concert given by the old favourites, Mr. and Mrs. Marshall, Mrs. Placide, *"et al,"* the hour at which each artist appeared was carefully noted, so that admirers could time their entrances accordingly. These artists must have had tremendous repertoires, they seeming to be the unique contributors to the Garden programs, which usually consisted of solos by each, concluding with a Trio.

The Gardens were illuminated every night and served refreshments; the concerts were given every other night, or three times a week.

The program included songs that were at that time undoubtedly popular, "The Lover's Invita-

tion," "Attune the Pipe," "O'er the Seas My Love Is Sailing," "Time Has Not Thinn'd My Flowing Hair," titles that would make small appeal to an audience of today. The last paragraph of one program is amusing. "To prevent confusion, gentlemen are requested, when they wish to go out, to leave something with the doorkeeper;" that "something" is not the indirect and polite synonym for a tip, but a thing that might be used as a means of identification if he wished to return. Later "something" was replaced by the more specific word "token."

On July eighth, eighteen hundred, an advertisement appeared in the South Carolina State Gazette to the effect that "The managers of the Charleston Theater announce the erection of a well-ventilated and spacious "saloon," to be distinguished as "The South Carolina Lyceum. To be used, among many other things, as a Concert Hall." This was built on Sullivan's Island as a branch of the Charleston Theater, and the announcement signed Vivat Res Publica.

The Lyceum was opened on July twenty-sixth, the attraction being the Comic Opera, "Love in a Village," followed by a Farce, "The Virgin Unmasked."

The artists included, as usual, those who had sung so long at Vaux Hall, Mr. and Mrs. Marshall, Mrs. Placide, Mr. Pragmore, the company being augmented by Mr. Williamson, Mr. Turnbull, Mr. Ryder, Mr. Hamilton and Mr. Taylor.

A diligent search through the files of old news-

papers, even as late as eighteen fifty-three, reveals little of real musical value, but I am indebted to a friend for an account of a German musician who arrived in Charleston at about that time. She writes:

"In writing of music in Charleston Mr. Louis Hambruch should not be forgotten, as he was the most prominent teacher here for many years.

"He was a thoroughly cultivated musician, and a very scholarly gentleman, somewhat retiring in his manner. He laid the foundation of a sound musical taste in the very many houses in which he taught.

"Mr. Hambruch came here from the University of Gottingen with some Charlestonians who had been studying there, Mr. William Bachman, Mr. Samuel Lord, the brothers, William and Wesley Dingle, and I think also Mr. David Ramsay. Mr. Hambruch was a native of Hanover, came here in the early fifties, and taught music very successfully from that time to eighteen sixty-one, when, on account of the civil war, he returned to Germany.

"At the close of hostilities he returned to Charleston and resumed his teaching with unabated success and popularity, remaining here until eighteen eighty-one. He became a thorough Charlestonian, and only returned to Germany because of the prolonged illness of his aged father and sister." My friend adds: "As I write, how long ago it all seems. I owe to him all the great pleasure that music has added to my life," and I hope that her sympathetic account of her old teacher may recall similar pleasures which he may have brought into the lives of others of his pupils.

The Charleston Gazette gives one very little information of the music of the latter part of eighteen hundred, but in "The Rambler," a little paper published three times a week, and purporting to be "An Abstract and Brief Chronicle of the Times," I find an article headed, "Music in Charleston," and prefaced by the following words: "The Diffusion of Musical Knowledge among a people implies the prevalence of a refined taste, and of tender and exalted feeling."

The article then describes "The Salon De Musique" which on this evening, Thursday, October 11th, eighteen forty-three, was "radiant with loveliness, and thronged with the *"elite"* of the city, and presented a most gratifying appearance."

The program included the Overtures to "William Tell" and "Le Macon" (?) which "were given with a spirit, precision and effect that would have been highly creditable to regularly trained, *orchestric* performers.

"Bravi mes Amateurs!" "The chorus *a la caccia,* from "William Tell," making a slight allowance for timidity and inexperience, reflected equal credit on the coristi." "The lady *amatrice* sang a pleasing and graceful composition." The other artists mentioned are Mr. Reeves, Signor Gambati, Mr. Mitchell, Mr. Herwig, all of whom contributed to the brilliancy of the occasion, which was further enhanced by "Mr. Cole, the pianist, who pursued the even tenor of his way with that serene and accommodating spirit, ever extended to the singer or concerto player, combined with a sustaining accuracy,

and firmness when necessary; the full attainment of which realizes the ideal perfection of an accompanist." "Nous Verrons."

We have no clue to the identity of "Nous Verrons," but he must have given great pleasure to the artists in those days when any notice whatever of a performance, much less a sympathetic one, was so rare.

He has a good word even for the accompanist whose intelligent and sympathetic support is so essential to the soloist.

I have copied this amusingly verbose and grandiloquent paragraph as a sample of early "press notices." It is, indeed, the first that I have seen, and interesting, as are all beginnings.

In eighteen eighty-four was established and incorporated The Charleston Conservatory of Music. The officers were:

G. W. Dingle, Esq.....*President*
Jacob Kruse, Esq.....*Treasurer*
Hermann Mueller, Esq.....*Secretary*

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VIOLINCELLO

Hermann Mueller

GUITAR

Mrs. Augusta Davis

HARP

Name Not Given

GERMAN LANGUAGE

Hermann Mueller

CHORUS AND ORCHESTRA

Director, Otto Mueller

Hygiene of the Throat, Anatomy of the Ear and Larynx, name not given, but without doubt Director Otto Mueller, who seems to have been the "Pooh Bah" of the organization.

The objects of this conservatory, as set forth in the prospectus, which appeared in the South Carolina Pamphlets, are "To cultivate a taste of music, and for that purpose, to organize a school of instruction and practice." It was a fine undertaking, and a noble prospectus; surely the pupils who were graduated from that institution of learning went forth fully equipped.

## Chapter 5

And now, having reached the comparatively recent date of eighteen eighty-four, I cover with one bold leap the sixteen years which bring me to nineteen hundred, and to the period when, by my marriage, I entered into closer relations with the amateur musical life of Charleston.

Mr. Simons had always found his greatest diversion and pleasure in music, and even before my marriage I had played trios with him and his brother, Dr. Manning Simons. They had also, for many years, played string quartettes with two other brothers, James and John Dauer; the former had had the advantage of study in Europe, and was a first-rate musician and quartette player.

Mr. John Dauer had not had so many opportunities, and was in addition quite deaf, which did not, however, affect him musically.

Mr. Simons, too, had studied the violin during his university days in Europe, and while it was always of secondary importance in his life, it was an unending source of pleasure, and to it he gave the same conscientious work that he gave to everything he undertook.

It was his unvarying habit to rise at six A. M. for practice, absolutely cold and dark in the winter, but nothing deterred him, and the sounds that greeted my first waking moments were the scales and exercises, without which he would not have thought the new day properly ushered in. Dr.

Simons had grown up during the war, when the hearts and minds of the people were concentrated on sterner things than music.

I do not know at what time he took up the 'cello, nor do I know with whom he studied. He found a very beautiful instrument, quite accidentally, in a shop in Charleston, part of the flotsam and jetsam probably of that unhappy period, and on a foundation of real love of music, the very meager instruction he was able to secure, and the very few hours that a busy professional man could steal for practice, he made of himself a very creditable 'cellist. Tone was his greatest asset; what he feared was tempo, and before a quick movement he invariably turned to me with a warning "Look out now, don't take this too fast."

In this connection I am reminded of a funny incident. One of his patients, a devoted friend and admirer, said to me after a recital: "I think when the doctor takes some of those allegro notes on that 'cello he is perfectly magnificent." I said, "He is," and I thought, how unwise to attempt technicalities unless one understands them. With my entrance on the stage, the piano was added, and we became a quintette.

My last and greatest teacher was Mr. William Mason of New York. He was the author of an admirable system of technique which secured great power, great delicacy of touch, and great suppleness of wrist. In temperament Mr. Mason was rather cold, and as you sat at the piano you felt the sword of Damocles very close overhead; neverthe-

less, he did inspire his pupils with an immense desire to work, and above all, to gain that rare word of approbation which, when it came, was worth its weight in gold.

One winter Mr. Mason spent in Europe, and suggested that during his absence we should study with Mr. A. R. Parsons. Mr. Parsons was an inspiring teacher. He seemed to know by heart everything that I studied; there were two pianos in the studio, and often when I came to an especially tumultuous passage he took the other piano and dashed it off with me, theerby working me up to a white heat, and a great finale. Mr. Mason paid me the compliment of my life when, on his return, he wrote that he was not strong, and was limiting his pupils to ten, and added, "But I shall always have a place for you." Was that not a rich reward?

One of the first musicians I knew in Charleston was Madame Barbot, then organist of the cathedral. Mr. J. Gilmore Smith has paid her an eloquent and heartfelt tribute which appeared in the News and Courier of April, nineteen nineteen. It is entitled:

"An Appreciation and a Reminiscence of Madame Blanche Hermine Barbot." From Mr. Smith's paper I draw the important facts of her career.

"Of French lineage, Mme. Barbot was born in Brussels, Belgium, on the twenty-seventh of December, eighteen forty-two. She is the daughter of Victor Petit and Marie Therese Provost, his wife. Advantages of heredity and training of the highest order are hers. She inherits her remarkable musical gifts from her father, who was a musician on several instruments.

"From infancy Hermine gave evidence of phenomenal musical talent as a pianist, which has since excited the wonder of those who have heard her execution, and has assured her fame as one of the foremost pianists of her time; her father was her first teacher.

"In eighteen forty-nine, at the age of seven, she played at a drawing room concert in Brussels. In eighteen fifty-one she appeared before the court of William III in Holland, where her extraordinary talents were recognized by Her Royal Highness, Princess Frederick, who, as a testimonial of appreciation and admiration, presented her with a beautiful blue enameled gold watch.

"In eighteen fifty-two the family emigrated to New York, where she made her first appearance as a solo pianist and accompanist to Adeline Patti. The following year Mons. Petit visited the South, and decided to make Charleston his home, and upon his death from yellow fever in eighteen fifty-six the family was left in such straightened circumstances that the hope of a career for his gifted daughter had to be abandoned, and at the age of thirteen, she began to teach.

"Her marriage a few years later in no way interfered with her musical career, and to her leadership is Charleston indebted for a large number of concerts, oratorios, operas and cantatas."

Of her success in the training of the Charleston Musical Association, Mr. Smith writes: "Her phenomenal skill in piano forte playing, her marvelous insight in conducting, and her musicianly general-

ship in training, drilling and directing great choruses of upward of a hundred voices on many single occasions, in one magnificent program, with the fearlessness of unquestioned leadership, has merited for her, if not bestowed, the "Croix de Guerre" of her dearly loved France, as well as the American 'Distinguished Service Cross' of her adopted and beloved country.

"For thirty-seven years Madame Barbot was organist of the Cathedral of St. John the Baptist, first at the Pro Cathedral in Queen street, later at the present cathedral in Broad street.

"Madame Barbot possessed great personal magnetism, and to an unusual extent that power of inspiration, which dominated her forces, and got from them the very best that was in them. Her resignation came only when her failing health made it an absolute necessity, and it was accepted with the greatest regret, not only by the clergy and members of the cathedral congregation, but as well, by all musicians, professional and amateur, who had had the privilege and pleasure of association with her."

During the period of Madame Barbot's connection with the cathedral a new organ was installed, and through Mr. Theodore Saul, of whom I shall speak later, Mr. Clarence Eddy was brought to Charleston to give a concert, which I believe was its official opening, but of that point I am not entirely certain.

## Chapter 6

Mr. Eddy was an organist of great reputation, who excelled, I think especially, in the matter of registration, which was naturally of particular interest in showing the points of a new instrument. Many of his combinations were very beautiful, but to my mind he lacked the qualities of depth, steadiness and power so essential in organ playing, and especially in the compositions of Bach, a quality which Mr. Saul possessed to a superlative degree. I know of no greater musical and intellectual pleasure than Mr. Saul's rendition of a Bach fugue. Such magnificent power, such splendid rhythm, such clearness of theme presentation, were a rare and unalloyed delight.

Mr. Saul spent many years in Charleston, having pupils both in organ and piano, and by the generous gifts of his talents on every charitable or musical occasion, won for himself many friends.

He was hampered by a congenital defect of vision, which gradually increased until it was at least semi-blindness, but this misfortune was counter-balanced by a phenomenal memory, everything was played *"auswendig,"* and that memory never failed him.

I remember at one of our recitals, when the ever-lovely Schumann Quintette was the *"instrumental number,"* he suddenly proposed that we should share the honours, he playing the first two movements, the allegro and Marcia, which suited his heavier style, I to follow with the scherzo and allegro finale, which he thought better for my lighter and more

nimble fingers, and so it was done, and we ended mid great applause. Our recitals were an unadulterated delight, they were very informal, we just played and sang because we loved to play and sing, we loved the work of preparation, and we adored "showing off," at least the singing class did, and as soon as one recital was over, the only question was how soon we could be ready for another. Those were happy days.

On another occasion, in proof of Mr. Saul's swift grasp of a composition, and his splendid memory, he played the accompaniment of a song for me, and as I was not perfectly sure of the words, he gave me the only copy, and played it from memory after one reading, and that with a sense of sureness that was extraordinary.

To Mr. Saul, we are indebted for many musicians who came here to give concerts, and in several instances, to remain.

Mr. Eddy, the organist, was one, and Mrs. Henry Holden Huss, who has a lovely, if not a great, voice; she and Mr. Huss are successful artists and teachers in New York. A great acquisition was a Mr. Brueschweiler; he had had a varied and interesting life. I think I remember that he was a Lutheran clergyman whose talent for music developed, or was discovered, rather late in life. He had lived and taught in Moscow, and I am under the impression, came from that distant country, direct to Charleston, where he remained several years. He organized a large chorus, which embraced many, if not most, of the amateurs of the city. Mr. Bruesch-

weiler possessed great magnetism, he fairly made us sing, and took, what I considered, tremendous risks, in giving a concert after so few rehearsals. I remember the St. Cecilia's Mass of Gounod. I am quite sure that we sang that after not more than four rehearsals, and when you consider that we were not all trained musicians who read anything at sight, but on the contrary, largely amateurs, I confess that I marveled at his audacity. *"Toujours de l'audace"* was, I am sure, his motto, and I must admit, he always "arrived," and we ended amid the plaudits of our, possibly not too critical, audience.

Another musician whom Mr. Saul brought to Charleston was Herr Anton Schott, who had been a really great Wagnerian artist; he was what the Germans call *"ein singende schauspieler,"* because his conception, and impersonation of those roles were as great as the vocal rendition. The days of his triumphs in opera were over, but he had undoubtedly used a splendid method, for his voice, even at his quite advanced age, was remarkably preserved. He and Mr. Saul gradually fell into the habit of taking tea with us on Sunday night, and later would go into the music room and sing song after song in the dark. Mr. Schott had been in America a number of years, but he had never entirely conquered the language, and always referred to it as *"diese verdammte sprache."* I think one reason that he liked to come to us was that we both spoke German, Mr. Simons having spent several years at a German university, and speaking it as fluently as he did English.

Mr. Schott secured quite a large clientele, and remained here a number of years, but finally returned to Germany, where he died.

In the long period of our playing the personnel of the string quartette changed more than once. Mr. James Dauer left Charleston to take a position as professor of music in a college, and was succeeded by a Mr. Biller, later Mr. William Ortmann became first violin, but during this period Mr. Simons, Dr. Simons and Mr. John Dauer were always the nucleus.

In nineteen eleven our music was interrupted by the death of Dr. Simons, and playing was abandoned for a long time, finally a new quartette was organized, consisting of Miss Alma Aichel, first violin; Mr. Simons, second violin; Mr. John Koster, viola; Mr. Joseph Knobeloch, 'cello.

Miss Aichel came of a musical family, had studied in Europe, and was an accomplished violinist, as well as a very successful teacher; she is now Mrs. Carl Metz.

Mr. Koster, like Mr. James Dauer, had had the advantage of study in Europe, and was a violinist of real talent and temperament, with a beautiful sense of rhythm that made him delightful to play with. The violin was his instrument, but when we needed a viola he without hesitation filled the vacant chair.

Mr. Knobeloch, our 'cellist, had had comparatively little instruction, but he, too, had a great love

of music, added to indomitable perseverance and ambition. Like the doctor, he feared a quick tempo, but he never kept us back, he never lost his place, and he too always "arrived."

Altogether, we were a happy quintette, and looked forward to our weekly rehearsals with the greatest pleasure, always a sandwich and a bottle of beer brought the evening to a close. I wonder if they remember the cold winter evening when I made Aunt Jemima's griddle cakes and Mr. Koster officiated as butler?

The list of piano quintettes is not long, the beautiful Schumann being a great favorite with musicians and audience, our repertoire including Dvorak, Reinecke, two of Jadassohn, Brahms, St. Saens, and Sinding; of the last I have a very distinct recollection; it was so terribly difficult.

Mr. Sonnacolb was for a few years a member of our musical hierarchy; he was a brilliant pianist, and able teacher. He possessed, with great strength, an equally great delicacy, which is after all, but strength controlled, a fine springing staccato, a smooth singing legato, and with all this a magnificent memory that never played him false.

He was a born teacher, and had developed a system of technique based on all that he had learned from Joseffy, Rubinstein, Von Bulow, and my own teacher of blessed memory, Mr. William Mason.

We are indebted to Mr. Saul for Herr Schott, the "singende schauspieler;" Mr. Brueschweiler, the

conductor; Mr. Sonnacolb, the pianist, and Mr. Karl Grienauer, a 'cellist with a superb instrument, and a charming personality. He was very handsome, quite tall, and a conquering-hero style that promptly won all hearts. He came to Charleston twice, and was always interested in and tolerant of our amateur work, sometimes even playing with us. Not many years later, we heard with regret of his death.

## Chapter 7

The first recollection I have of our singing class was when I was asked to give a little talk on the evolution of music. It was given, I remember, at the house of Mrs. Edward Hughes for some charity in which she was interested. My subject included brief descriptions of the different forms of music, accompanied with illustrations. A few words on the primitive organ led to the consideration of the fugue, a piano illustration being given by Miss Caroline Smith. Then followed the chorale, of which "Mein Glaubiges Herz" was the example, then two canons by Reinecke.

As illustrations of Oratorio, I selected the aria, "Hear Ye, Israel," and the trio, "Lift Thine Eyes Unto the Hills," sung without accompaniment, both of these from the Oratorio of Elijah, by Mendelssohn.

As a contrast, we gave two quartettes of the lighter Madrigal form, "How Sweet the Moonlight Sleeps," from "The Merchant of Venice," and "Where the Bee Sucks," from "The Tempest," the music by two well-known early English composers, Leslie and Dr. Arne.

Then a few words on early operas, Italian and German, the orchestra, and finally the old dance forms, the Bouree, the Chanconne, and the Minuet; of the last we gave a charming example.

I was indebted vocally on this occasion to Mrs. Wickenberg, and the Misses Howell; the first alto I took myself, and I have given the programme in

greater detail, because that was really the beginning of our singing class; we four sang together for a time, then it became a double quartette, and gradually we numbered twenty, which I thought the limit for the size and accoustics of our music room.

Miss Virginia Tupper was my first accompanist, but her class of piano pupils grew until she felt that she must devote herself entirely to her own work.

She was succeeded by Mrs. William Locke, and I am glad to have this opportunity to pay my tribute to her unfailing interest and intelligent co-operation in the development of our work.

In season and out of season, in fair weather and in foul, she was in her place at the piano.

As the class increased in numbers I dropped out of the singing ranks and took the baton; my first was a lovely, slim little stick which Mr. Joseph Knobeloch, our 'cellist, made for me, and I used it until one Christmas, when the class gave me one of ebony and ivory. I still have it and shall always keep it "in memoriam." I have Mr. Knobeloch's, too.

That class lasted for sixteen years. In the course of that time, naturally, the personnel, too, changed, some married, and like the man in the Bible, "had not time," some moved away, and alas! some were claimed by death. We met every Wednesday morning, and finally "The Wednesday Morning Club" became its official designation, but, I hasten to add, that was the only official thing about it. There

were no rules, no by-laws, no dues. At first our programmes were very simple, consisting largely of Madrigals for women's voices and for mixed voices. At the recitals a string quartette, or a quintette, was always the *"piece de resistance."*

We worked at a programme until it was polished enough for an audience, and then asked our friends to listen, and if they were not just polite hypocrites, we gave them as much pleasure as we had ourselves.

Having the scrap-book habit, I have preserved many of the programs, one of the earliest was in nineteen hundred and six, and I insert it that comparison may be made with later ones. It is dated Saturday, May second, nineteen six.

FOUR-PART SONG RECITAL

Flower Songs.....Foote
Sweet and Low.....Hawley
Ye Spotted Snakes.....Macfarren
Adagio for Violin.....Godard
Robin Adair.....Dudley Buck
Brier Rose.....Jensen
Trio—Piano, Violin, 'Cello.....Gade
Little Brown Bee.....Mrs. Beach
The Spanish Gypsy.....Lassen

That is surely "of a simplicity," as you see, but I always tried to make them feel that the most simple thing could be done with artistic finish.

By nineteen hundred and eight, we were doing much bigger things. I have the program of a mu-

sical morning that we gave at the convent of the Cenacle, where the nuns are cloistered, and any outside pleasure that they had, had to be taken to them.

That program included two of the loveliest things that we ever sang, "The Holy Child," by Horatio Parker, which we had sung at a previous Christmas recital, and "The Lady of Shalott," by Bendall; these were cantatas consisting of solos, quartettes and choruses.

I believe that concert at the Cenacle was the first time we had sung outside of our own music room, and much to my surprise, it was noticed in the News and Courier of the following morning. The soloists on this occasion were Miss Sue Lee, to whom, in compliment to her artistic and dramatic conception of "The Lady of Shalott," the paper threw a large bouquet.

Mrs. Thomas Dotterer won her laurels in "The Holy Child," and she did sing with great brilliancy as well as sympathy. In this Mrs. Huiett also did some beautiful work, her perfect enunciation, and the lovely rich quality of her voice make her singing always a great delight.

Mr. Eugene Wyatt, who was an Englishman, and had been solo organist at the Crystal Palace, London, came to Charleston at about this time as organist of the Citadel Square Baptist Church, where there was a large concert organ, and there we assisted at one of his recitals, our numbers being "For He Shall Give His Angels Charge Over Them," from "The Elijah." This was sung by a

double quartette, consisting of Mrs. Dotterer, Miss Cooner, Mrs. Fuller and Miss McIver, Mr. William Locke, Mr. Bissell Anderson, Mr. Percy Locke and Mr. J. L. Quidley.

An Ave Maria, with bass solo sung by Mr. Lee Holmes accompanied by the club, some selections from "The Holy Child," and the lovely unaccompanied trio from "The Elijah," "Lift Thine Eyes Unto the Hills," by Mrs. Dotterer, Miss Cooner and Miss McIver, closed our part of the program.

The organ numbers by Mr. Wyatt were the First Sonata of Guilmant, Andante Pastorale (Ernest Halsey), Finale in B Flat (Wolstenholm), Lullaby, an original composition, closing with "The Storm," by Lemmens.

One of the programs, among those given in our own music room, consisted of a piano quintette of Brahms, followed by "The Persian Garden," the first time that it had been given in Charleston, a composition for solo voices which were drawn from the club.

I had from the first been ambitious of finding the very best that had been written for women's voices, and the programs of nineteen thirteen included such composers as Rimsky-Korsakov, Elgar, Palmgren, Rachmaninoff, Moussorgsky, Tertius Noble and Victor Harris, and to Mr. Harris we were indebted for a lovely composition called "Venice," and best of all, his "St. Cecilia." With the latter we were so enamoured that we memorized it, and opened every recital with it.

It was a brilliant, stirring thing, and the effect of

the class rising and singing without notes and with the triumphant spirit which it demanded was, we thought, quite splendid. I am sure Mr. Harris would have been gratified if he had seen our enthusiasm. I wrote to him, telling him what pleasure he had given us, and had a cordial note in reply, ending with "the warmest greetings from the St. Cecilia Club of New York to the Wednesday Morning Club of Charleston."

By this time our programs were becoming more and more ambitious, and from the comparatively simple English Madrigal with which we had made our debut, we were promoted to longer compositions for solo voices and chorus. These included "The Holy Child," a Christmas Cantata by Horatio Parker, "A Legend of Granada" (Henry Hadley), "A Ballad of Lorraine" (Hammond), "The Golden Prince" (Hadley), "The Lady of Shallott" (Bendall), and all of these were quite long, requiring from a half to three-quarters of an hour.

Our recitals were pre-eminently home affairs, and were given for the pleasure of our friends; occasionally we sang for some charity. I remember one evening at the house of Mr. and Mrs. Waring Carrington for the benefit of the Sailors' Home. Then during the war we sang twice at the Navy Yard; one program included two Spirituals by Burleigh, one called "Daniel," in which Mr. Jack Matthew did the solo, supported by the club, that made a great hit, but he did not carry off all the honours; Mrs. Emmons Welch had a genuine *"succes fou"* in a lullaby, with a humming accompaniment by the

club, a "succes" that materialized the next day in boxes of candy delivered in person by enthusiastic members of the "assistance."

In arranging our program I was fortunate in being able, with the assistance of Mr. Matthew, Mr. Lee Holmes, Mr. William Locke, Mr. Percy Locke, Mr. Grimke, and others, to add songs for mixed voices, so that with compositions for women's voices, men's voices, solos, mixed voices, and the instrumental music of the string quartette, we were able to give programs of great variety. As soon as one recital was over, we started on the preparation for another; we gave always three every year, often more. I remember, in the endeavor to get in an extra one, I thought of selecting numbers from former recitals, which would not need so much preparation, and as I looked over the lists I decided to cull out those representing different nationalities and called our program "The Music of Many Lands."

It included America, England, Ireland, Russia, Germany, Finland, Spain, India, Africa, France, Greece, Persia—an imposing roster, I think, and of course, much too long; we omitted many, but even I was immensely surprised to find how wide our range had been.

In February, nineteen sixteen, we had the great pleasure of contributing to the celebration of the Shakespeare Tercentenary, which was held at the College of Charleston. The words of our numbers were, of course, entirely Shakespearean; it may be of interest to give the entire program:

Orpheus With His Lute.....Macfarren
(Henry III Act III Scene I)
Who Is Sylvia?.....Macfarren
Two Gentlemen of Verona
Act IV Scene II
Morris Dance Shepherds' Dance
Torch Dance
Music to Henry the Eighth (German)
Sigh No More, Ladies.....Foote
Much Ado About Nothing
Act II Scene III
Lads and Lasses
Hark, Hark, the Lark!.....Schubert
Cymbeline Act II Scene III
How Sweet the Moonlight Sleeps....Leslie
Merchant of Venice Act V Scene I
Where the Bee Sucks.....Arne
The Tempest
Act Fifth Scene First
Ye Singers All.....Victor Saar
The Prize Madrigal

This program was afterwards repeated at home.

During the war, through the kindness and interest of Mr. Florian Vurpillot, then rector of the Huguenot Church, and Mr. Alexander Zenier, organist of the Citadel Square Baptist Church, we had the opportunity of meeting many interesting men, the Frenchmen naturally bringing letters of introduction to Mr. Vurpillot.

One I remember particularly, a Mr. Leonat, who brought a letter from Baron Paul de Launay to Mr. Zenier.

He, being a musician as well as a soldier, was brought by Mr. Zenier to one of our Wednesday morning rehearsals; we sang for him, and I think no member of the club who reads these lines will forget the magnificent way in which he sang "La Marseillaise" for us; it was given, not only with the dramatic conception of a true Frenchman, but that dramatic quality immensely heightened by the experiences of the war through which he had just passed; he had been wounded, and was on leave.

In speaking of Mr. Zenier, I am glad in this way to acknowledge our great pleasure in the friendly interest which he always took in our work, an interest which he showed, not only by attending all of our recitals, but he also paid us a real compliment in composing a part song especially for the club.

The program which included his composition opened, as usual, with our beloved St. Cecilia, followed by:

Spring.....Homer Bartlett
The Bees.....Brueschweiler
A Orientale.....Caesar Cui
Humoreska.....Kocian

Violin solos played by Mr. John Koster, accompanied by Miss Caroline Huger Smith.

Morning.....Victor Harris
Life.....Alexander Zenier
"Dedicated to the Wednesday Morning Club"

The words are unusual:

"Forenoon, and afternoon and night,
Forenoon, and afternoon and night,
Forenoon and———what?
The empty song repeats itself.
No more? Yea, that is life!
Make this forenoon sublime,
This afternoon a psalm,
This night a prayer,
And Time is conquered,
And thy crown is won."

The instrumental numbers of this recital were three movements of the Sinding quintette.

Mr. Alexander Zenier, who paid us the compliment of dedicating this composition to the club, came to Charleston in nineteen thirteen from Halifax, where he had been a teacher of piano and had had great success as well in training the voice and in organizing a large chorus for the production of oratorio.

He was a youthful student of S. B. Mills and William Mason, both pupils of Liszt, and studied harmony and composition with Dudley Buck; the latter was organist of St. Ann's Church, Brooklyn, where I had the great pleasure of singing under his leadership, and on his resignation I succeeded him as organist, so that Mr. Zenier and I have many pleasant memories in common.

Mr. Zenier is of French extraction, his father being from Lorraine and his mother from Lausanne, Switzerland.

His studies were not confined to America, as he later had the advantage of great teachers in Europe, such as Widor, Lavignac and Benjamin Godard; the last advised him to specialize as an accompanist, advice which he followed, and in which he has had great success,an opinion which, I am sure, every one in Charleston who has had the pleasure of singing with him will endorse.

Mr. Zenier's specialization as an accompanist brought him in delightful contact with many eminent musicians, and he still counts among his treasures a trunkful of photographs and autographs which he received from them. This contact was of immense value in enabling him to study the various methods of these artists.

During the years that Mr. Zenier has been in Charleston he has, by his genuine enthusiasm, done much to educate the musical amateurs of the city, not only through actual teaching, but as well by the many concerts that he has given at the church, notably the Forty-Second Psalm of Mendelssohn, Haydn's Creation, and many others of equal importance; he has been a distinct acquisition to the musical life of our city.

Madame Barbot, Herr Schott, Mr. Saul, Mr. Sonnakolb, and many others each "Abode his destined Hour, and went his way," and in leaving, bequeathed to us an heritage of quickened intellectual and artistic life; it is pleasant to know that Mr. Zenier finds here the congenial atmosphere that induces him to remain.

## Chapter 8

In telling the story of Charleston's musical life, more than a passing word of recognition should be accorded Miss Maud Gibbon, to whom we are indebted for the opportunity of hearing a number of the greatest living artists.

I have always had a great personal interest in her work because of the fact that she came to Mr. Simons for advice as to the instrument that she should take up.

She was the possessor of a family heirloom, a flute, which she at first considered, but on Mr. Simon's suggestion, she decided on the 'cello, which he selected for her. But her ambitions were not confined to herself; she dreamed big dreams of big artists, and big enterprises that should bring them to Charleston, and some of the dreams came true.

A committee was formed, consisting of Mr. Gordon McCabe, President; Mrs. Goodwin Rhett and Mr. John Koster, Vice Presidents; Mr. F. G. Davies, Treasurer; Miss Nathalie Dotterer, Secretary.

At the expiration of the fourth year, on the resignation of Mr. McCabe, Mr. Willoughby Middleton was elected to fill his place.

The concerts began in nineteen nineteen, and ended in nineteen twenty-four, a period of five years: the names of the artists who were engaged are a sufficient evidence of Miss Gibbon's ideals and standards.

I am fortunate in having the programs of each year.

First Series: Diaz, Frijsch, Kreisler, Lhevinne, Novaes, Thibaud, Casals, The Flonzaley Quartette.

Second Series: Seidel, Braslau, Friedman, Zimbalist, Lhevinne, Hempel, Letz Quartette, Cincinnati Orchestra.

Third Series: Schelling, Bori, Hofmann, Vecsey, Fanning, Flonzaley, Cincinnati Orchestra.

Fourth Season: Braslau, Samaroff, Morini, Thibaud, Graveure, Rachmaninoff.

Fifth Season: Minneapolis Orchestra, Bachaus, Morini, Rubinstein, Levitski.

To bring such artists as I have mentioned involved an enormous expense, an expense very inadequately met by the sale of season tickets, which were of course the only guarantee of an assured income.

There were twelve concerts each season, prices of the series ranging from three dollars and a half to eighteen fifty, according to location, with some box seats, very rarely sold, at twenty.

Miss Gibbon too has a funny story of musical criticism.

After a concert sponsored by a club in the West, the President dashed up to the artist with an enthusiastic "Oh, Miss Blank, I did enjoy your program so much, you have such vigor in your vocals."

During the second season the Charleston Symphany Orchestra was organized, starting with six members, and ending with sixty-five, there was also a small organization from the public schools numbering thirty-five.

To save money, Miss Gibbon bought a second-hand printing press, learning to use it by watching legitimate printers at work, and then valiantly started the making of advance notices, programs, tickets, letter heads, and addressing of envelopes, as she wrote to me "I am my own stenographer, typist and printer, my own phone girl and office boy," and I think that splendid energy.

In addition to the artists already mentioned, Miss Gibbon brought on her own responsibility, Heifitz, Galli Curci, Ruth Draper, and the Denishawn Dancers, and I call that magnificent courage—nerve.

I once asked her if a concert had been financially successful, she said "No," and when I asked what she did in such circumstances, she significantly made the motion of putting her hand in her own pocket.

The enterprise, after five years, was abandoned for lack of monetary support, and Miss Gibbon too "went her way," but the real musical public is well aware of the splendid work which she did, the undaunted and courageous spirit with which she met all difficulties, and the patience and perseverance with which she conquered them, such qualities are worthy of unstinted praise. The success which she is now enjoying in a different field is well earned.

## Chapter 9

The Philharmonic Society of Charleston is a new organization under the direction of Mr. Theodore Wichman. It is a duly incorporated body, having secured its charter in nineteen twenty-five, the first concert was given in April of the same year.

The orchestra, which is composed of both professionals and amateurs, ladies and gentlemen, has made steady and healthy growth until now, in nineteen twenty-seven, it numbers eighty-five.

In the course of its short life of two years, it has given ten complete programs, not one number being repeated. These programs included ten overtures, six complete suites, with less pretentious numbers, all upholding an unusually high standard of excellence.

The first program which I have been able to obtain is that of April thirtieth, nineteen twenty-five. It was one of the concerts of the Spring Music Festival of that year. I give it in full.

Overture—Orphee aux Enfer....*Offenbach*
Symphony B Minor (unfinished) *Schubert*
Reve Angelique.....*Rubinstein*
Arabian Serenade, opus 42.....*Langey*
Aria, "Salut! demeure chaste et pure.....*Gounod*
(Mr. W. D. Barrett)
Ballet Egyptian (4 movements) *Luigini*
Allegro non troppo Allegretto
Andante sostenuto Andante espressivo

Allegro non troppo
Concert Waltz, "Waves of the Danube".....*Ivanovici*
Marche Militaire, opus 51 No. 1 *Schubert*

As Mr. Wichman's orchestra was only created in nineteen twenty-five, that must have been one of its initial programs.

These spring music festivals, of which this was the first, are given at the Academy of Music, under the joint auspices of The Chamber of Commerce, the Rotary Club, the Kiwanis Club, the Exchange Club, the Charleston Lodge 242 B. P. O. Elks, their purpose being, in the words of the formal announcement, "To demonstrate the wonderful amount and quality of our talent, which is available to provide entertainment of an educational nature, one which will be a practical demonstration of what our city can accomplish."

On the occasion of the first festival there were four admirable concerts given:

The Charleston Male Chorus, Mr. Henry Chisolm, President. Professor B. E. Hirons, Director.

The Musical Art Club Chorus, Miss Addie Howell, President. Professor B. E. Hirons, Director.

The Children's Chorus of the Public Schools, Miss C. P. McMakin, Director. Miss Elise Hayne, Miss Youngblood, Accompanists. Assisted by "A Little Orchestra," G. Theodore Wichman, Director.

The Society for the Preservation of Spirituals, Mr. A. T. Smythe, President.

The second concert of the Philharmonic Society

was given on Monday, October twenty-sixth, nineteen twenty-five, the "important number" being the second symphony of Haydn. Interest, and an intelligent appreciation of the program, were enhanced by the program notes written by Mr. Zenier, who in this role, seems to be an accepted member of the organization "in good and regular standing."

I cannot give a better idea of the high standards which Mr. Wichman has set for his orchestra, than by selecting from the various programs the names of the composers who may be considered the most notable.

They include Haydn, Mozart, Beethoven, Schubert, Elgar, Bizet, Wagner, Offenbach, Rubinstein, and Gounod.

The orchestra, as I have said, now numbers eighty-five and Mr. Wichman is to be congratulated on his success from every point of view. On the enthusiasm and loyalty of his forces, on the high ideals which he upholds, and for the results financially, for, while his work is given "for love and not for money," as indeed is that of almost the entire personnel, there are inevitable expenses that must be met.

Charleston is fortunate in having so patriotic a citizen, he and his organization are distinct assets to the musical and artistic life of the community.

The officers of the Society are:

Mr. George F. Scott, *President.*
Mrs. Ignatius O'Neill, *Vice President.*
Mr. J. V. Price, *Secretary and Treasurer.*

BOARD OF DIRECTORS

| | |
|---|---|
| Albert Orth | H. A. Molony |
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## Chapter 10

## The Musical Art Club

I am indebted to Miss Ella Isabel Hyams for a splendidly accurate and detailed account of the work of The Musical Art Club, which is so interesting that I mean to give it "in extenso," the accomplishments of the club are worthy of preservation in permanent form.

The Musical Art Club was founded in nineteen hundred and six by Miss Virginia Tupper, who became its first president. For six years it was a small social organization, meeting at the studio of Miss Corinne Nathan, and later at the houses of members.

Several public concerts were successfully given and a fund started for the purpose of securing club rooms. In nineteen eleven a production of "The Trial by Jury" netted a sum which assured the possibility of gratifying the ambition of the club, viz., a home of its own, and a very attractive hall on King Street was rented, and furnished with stage and suitable furniture. It was then decided to enlarge the activities of the club and make it a factor in the musical life of the community.

A large chorus was organized, one that has perhaps the longest continuous existence on local record, an associate department was inaugurated, whereby non-active members might enjoy the musicale, and other benefits of the club, and an artist series was presented every season.

In this latter venture, the Musical Art Club has the unique experience of having conducted its business methods with such intelligence that it has been able to meet all the heavy expenses entailed in presenting some of the most distinguished artists of the day, it has also financed all the other expenses of its numerous ambitious undertakings, with equal success.

In nineteen twenty the club moved to the little hall in the rear of the Circular Church on Meeting street. The building, with its classic columns and attractive approach of marble steps and wrought iron balustrades, has a charm, and distinction that lend an atmosphere in accord with the artistic purpose of the club.

The presidents who have served are as follows:

Miss Virginia Tupper (1911-1916)
Miss Ella Isabel Hyams (1916-1919)
Mr. Frank K. Myers (1919-1921)
Miss Hester B. Finger (1921-1923)
Miss Addie M. Howell (1923-1925)
Miss W. Gertrude Cappelmann (1925-1926)
Mrs. T. Allen Legare (1926-1927)
Miss Winnie Butt (1927)

Other officers who have served the club for long periods are:

Mr. A. Cramer Koster, Treasurer (1919-1927)
Miss Ella I. Hyams, Business Manager (1911-1925)

The chorus department has rendered the following cantatas with Miss Hyams as director:

The Sun Worshippers.....*Goring-Thomas*
Hear My Prayer.....*Mendelssohn*
Gallia.....*Gounod*
Spring.....*Haydn*
Hiawatha's Wedding Feast....*Coleridge-Taylor*
St. John's Eve.....*Cowen*
The Crusaders.....*Gade*
Stabat Mater.....*Rossini*
Song of Victory.....*Hiller*
The Light Everlasting.....*Gillette*
Song of Thanksgiving.....*Parker*
The Rose Maiden.....*Cowen*
Forty-Second Psalm.....*Mendelssohn*
Erl King's Daughter.....*Gade*
The Holy City.....*Gaul*
Hiawatha's Childhood.....*Bessie Whitely*
A Colonial Evening, and Trial by Jury

*Dramatic Performance*

The chorus participated in many community affairs, notably, community songs on the Battery and at the Mitchell School Park, and "Victory Songs" in connection with the War Camp Community Service, the opening session of the Southern Commercial Congress, Peace Night, the Memorial Service held in honor of those who had given their lives in the World War.

Madrigals at the Shakespeare Centennial, held at the College of Charleston.

Under the direction of Mr. Hirons the chorus rendered The St. Cecilia Mass, Excerpts from the Elijah and a group of part songs by the Woman's Chorus. These were given at three of the Spring Festivals.

One of the most interesting evenings sponsored by the Musical Art Club was a lecture-recital by Mrs. Edward MacDowell, wife of the distinguished composer. Her lecture described the work of The MacDowell Memorial at Peterborough, New Hampshire, and was followed by stereopticon views of Peterborough, the memorial grounds, and many of Mr. MacDowell's compositions. With the program was printed a description of the genesis and purpose of the memorial, which is of such interest that I give it in full:

## THE EDWARD MacDOWELL MEMORIAL

Peterborough, N. H.

In "Deep Woods," on his farm at Peterborough Mr. MacDowell built a log cabin. Surrounded by enormous pines, it faces, through a lovely vista, Monadnock and the "Setting Sun." Here came into existence all the MacDowell music written within the last five or six years of his working life—the Norse and Celtic Sonatas, The New England Idyls and Fireside Tales, and many songs and choruses.

His surroundings were a source of endless inspiration, and he realized keenly how much this isolated quiet meant in his own development; and, equally keen, how much such environment might

mean to others less fortunate. In his university experience, he often met students struggling with the material problem of life; and although, sometimes, it was not so difficult for them to achieve the hall bedroom and sufficient food to keep alive the body, the mind suffered from a lack of those stimulating conditions which are so necessary for any form of imaginative work. There came to Mr. MacDowell the slowly evolved hope that when he might no longer be alive to use the Peterborough home it might serve to help others.

The plan was but vaguely formulated, only one point being well defined; this was, that the place should be made a centre for those in search of congenial conditions for work and rest. And the plan contemplated, at the same time, the possibility of a comfortable summer home which might be had for a small price.

After the death of Mr. MacDowell, his wife transferred the property to the MacDowell Memorial Association, retaining only life tenure. This with the Memorial fund makes it possible to start the plan.

PROGRAM

The Edward MacDowell Memorial, Its Origin
Present Conditions and the Possible
Future of the Work
Stereopticon Views of Peterborough and
the Peterborough Pageant
Pageant Music.....*Edward MacDowell*
From a Log Cabin.....

Indian Idyl.....
*From New England Idyls*
"1620".....*From Sea Pieces*
Indian Lodge.....
Uncle Remus.....
To a Wild Rose.....
In Autumn.....
*From Woodland Sketches*

For further information apply to The Edward MacDowell Memorial Association, Peterborough, N. H.

The notable array of artists presented since the organization of the Musical Art Club is headed by The Metropolitan Opera Orchestra, conducted by Richard Hageman, then followed:

Pasquale Amato, Baritone.
Ellison Van Hoose, Lyric Tenor.
Anna Louise David, Harpist.
Brenda McRae, Mezzo-soprano.
Anna K. Blotchy, Contralto.
James R. Gillette, Organist composer.
Leslie Hodgson, Pianist.
Harold Bauer, Pianist.
Helen Stanley, Soprano.
Lucille Nelson, Soprano.
Eddy Brown, Violinist.
The Russian Symphony Orchestra, Modest Altschuler, Conductor.
Percy Grainger, Pianist.
Margaret Matzenauer, Contralto.
Rudolph Ganz, Pianist.

Caroline Lazzari, Contralto.
Michael Piastro, Violinist.
Guy Maier and Lee Pattison, in piano duos.
Anna Case, Soprano.
Karl Theodore Saul, Pianist.
Sigrid Onegrin, Contralto.
Ernest Hutcheson, Pianist.
John Charles Thomas, Baritone.
Marie Sundelius, Soprano.
Richard Crooks, Tenor.
Francis Moore, Pianist.
Hugo Kotschat, Violinist.
Dusolina Giannini, Soprano.
Renee Chemet, Violinist.
Mieczyslow Munz, Pianist.
Ruth Breton, Violinist.
Elizabeth Rethberg, Soprano.
James Friskin, Pianist.
Marie Kurenko, Soprano.
Maria Carreras, Pianist.
Allen McQuhae, Tenor.

In addition to bringing these artists, the club has been untiring in its efforts to foster a love and cultivate a taste for music by attractive meetings at the club house on Saturday afternoons, when programs are given by members, and by the formation of small groups drawn from all schools where music is part of the curriculum. The Con Moto, The Younger Set, The Oratorio Group, The Organ Chapter, and The Piano Circle, are all children of the parent club.

Through the efforts of the last, a master class

in piano playing has been formed, with the distinguished teacher, Mr. Leslie Hodgson, of New York, in charge. Many of the most prominent teachers of the city, as well as students from elsewhere, have been enrolled, so that Charleston, in common with other cities, has her master classes.

Since the erection of the new High School, the concerts of the club have been given in the auditorium of that building. On the occasion of the first one held there the following very graceful acknowledgment of this courtesy was printed on the program:

"The Musical Art Club is very happy to be able to present the artists this season in the attractive Auditorium of the Charleston High School.

"Recognizing the wonderful educational and cultural value of the Musical Art Club in the community, the trustees of the Charleston High School, Mr. Mortimer V. Haselden, chairman, readily granted the use of the building—through the kindly interest also of Mr. Robert V. Royal, principal, all courtesies have been extended.

"Mme. Sigrid Onegin pronounced the acoustics of the Auditorium perfect. She says: 'After uttering my first note, I knew I would be able to do anything with my voice.'

"The Musical Art Club wishes to express its sincere appreciation of the consideration that has been shown by the Board of Trustees and the principal of the Charleston High School, and also takes this opportunity to thank those patrons who, firmly believing in the ideals of the club, have steadily sup-

ported and encouraged it in all its numerous undertakings."

I think it must be conceded that The Musical Art Club have done valiant work in their efforts to elevate and gratify the musical taste of Charleston, and that the old records, which gave to us an honourable place among cultural influences, have not been forgotten.

For more than a hundred years the singing of the children of The Charleston Orphan House has been noteworthy.

In the files of the newspapers, and in the carefully kept records of the institution, are found programs on which music is especially featured. Professor John Robinson and Miss Ellen King were among the teachers who made the singing a traditional feature.

During the past few years the children's chorus, under the direction of Miss Ella I. Hyams, has given public concerts with orchestra.

Among the cantatas presented are "The Pied Piper of Hamlin," "The Walrus and the Carpenter," "Hiawatha's Childhood," the whole program being memorized. A very beautiful service of traditional carols is now given every Christmas in the quaint and interesting old chapel, lighted only by the large Christmas tree.

The Christmas story, sung usually by two choirs, is arranged somewhat in cantata form, and is perhaps one of the most unique services in the country. It attracts crowds, and many are always turned away.

Among the old items I found the following item: "Mr. Williams politely offered his assembly room and services free of all expense in order to promote so laudable an institution." I am reminded by the name, of Mr. George W. Williams of more recent date, who gave so unsparingly of his time, interest and money to the same worthy institution. I am sure that he is remembered with affection and regret.

## Chapter 11

In nineteen fourteen I conceived the idea of forming a class for children, many of them went to the public schools, where singing was part of the "opening exercises," but the repertoire was limited, and I thought they ought to broaden their horizon.

That class was, of course, held on Saturday mornings when they were not at school, and to my great delight it became very popular. Some of them were so small that they could not read, and had to take the typewritten pages home to learn the words by heart with grown-up assistance.

The first program included:

A Slumber Song.....*Laura Collins*
The Camel's Hump
(A recitation by John Bennett, who did such things very cleverly)
Je Suis Petite.....*Sung by Simone Vurpillot*
Mammy's Lullaby.....
Sassy Faced Sophia.....
.....*Kitty Cheatham*

A violin solo by Charles Page, son of Major Page, then stationed at Fort Moultrie. Die Eisenbahn and Der Tannenbaum, which they sang in German to their own great amusement, for not one of them understood a word except as it was explained to them, and I was quite proud of their pronunciation.

The important number on this program was "The Walrus and the Carpenter," by the English composer, Percy Fletcher. This was a great success, the audience, consisting of "the sisters, and the cousins, and the aunts," was naturally enthusiastic, the children were thrilled at the applause, and sang with immense gusto, and a goodly sum, placed in a box in the hall, was the result. It was repeated three times, and the money given to the Holiday House.

The words of "The Walrus and the Carpenter" are very clever and were recited by Dorothy Davies, each musical number being preceded by her recitation. I wrote to Mr. Fletcher, telling him the pleasure the music had given us, and how it had "brought down the house" and had this friendly letter from him in reply:

16 Evelyn Mansions,
Queen's Club Gardens,
May 4, '13.

Dear Madam:

Thank you very much for the letter you sent me regarding your performance of my little work, "The Walrus and the Carpenter."

It gives me great pleasure to know that you liked the work, and that your performances were so successful. I am afraid that I have not anything else in quite the same style or I should be glad to suggest it to you.

Wishing you every success in your work,
Believe me, yours faithfully,
Percy Fletcher.

Tipperary was a great favorite, too, that they sang at the recital, walking from the dinner room to the music room in step to its exhilarating marching rhythm.

Another incident of the war time in which they were much interested was the sailing of the ship Jason with Christmas presents for children on the other side. I had an immense box in the music room which we packed one Saturday morning instead of singing. Each child brought one old, but unbroken toy or book, and one new one, they were all securely tied ready to put in the box, and each package was accompanied by a Christmas card on which was the name and address of the donor with a request for a reply. In some instances this was received, some in German, some in French, one I remember so well. It was a German card saying. "Your gift was received by a little boy whose father died a hero's death on the field of battle."

The recital of May twelfth, nineteen sixteen, included two German songs, "Morgen Gebet" and "Storch, Storch, Steiner," a solo by Walton Locke, always an enthusiastic member.

The Frog's Fiasco, John Bennett.

A violin solo by Eleanor Hagood. I wonder if she still plays. An Evening Prayer, from the charming little operetta, "Hansel und Gretel," of Humperdinck, closing with "The Daisy Chain," of Lisa Lehmann, composer of "The Persian Garden."

As I write all of these details I realize that I am writing for those children, now grown men and women, many with children of their own, and I

hope that if any of them should happen to read this little story of our musical experiences, and the war "bit" that we did, they may remember with pleasure the Saturday mornings that we spent together. The class grew and grew until it numbered sixty-two, and every chair in the house was commandeered for that music room.

While it had been a source of great interest and pleasure, with the coming of Miss Caroline McMakin to Charleston as director of music in the public schools, I felt that my work had no longer any "raison d'etre."

I had heard Miss McMakin's children sing at one of the Spartanburg Festivals, one of their numbers was the Trio from the Elijah, "Lift Thine Eyes Unto the Hills," it was so beautifully done, so sure, such lovely tone quality, such clear enunciation, that I felt we must have her in Charleston, and to my great delight, our request was not refused.

So great has been her success here that "The Children's Chorus of the Charleston Public Schools" were the artists of one of the Spring Festivals, with Miss McMakin as director, Miss Elise Hayne and Miss Youngblood, accompanists, assisted by "Little Symphony Orchestra," conducted by Mr. Theodore Wichmann. And let no one smile at the fact that I have spoken of the children as "artists." Under the magic baton of their director their singing is truly that of artists, their numbers were again the Mendelssohn Trio that I had heard in Spartanburg, Hark Hark the Lark, The Beautiful Blue Danube of Strauss, and the Sanctus from the Saint Cecilia

Mass, Gounod, some unaccompanied, some with orchestra. Any body of public school children who can sing such music as that, with certainty, perfect pitch, admirable attack, and clear enunciation, have, I think established their right of admission to the artist class.

## Chapter 12

One of the most unique musical organizations in Charleston is The Society for the Preservation of Spirituals, Mr. A. T. Smythe, President.

This Society numbers about fifty, and the fame thereof has steadily increased until now, in addition to the three or four concerts which are given annually in Charleston, it is frequently invited to sing in other cities, in each of which the appearance of its members in costume, and the rendition of these negro songs have created a distinct sensation.

Only those who were brought up on plantations, or have learned the songs from the negroes themselves, are eligible for membership.

In the formation of the children's class, my only idea was to make them acquainted with songs of real musical value, but it was all by ear, they never saw the music, while Miss McMakin, by the most modern methods, teaches them to read at sight, and is laying the foundation of real musical culture.

And so ended my children's singing class. The adult class survived until nineteen nineteen, and perhaps I cannot close this very informal and intimate story of our work more suitably than by quoting an article which appeared in the Musical Courier of New York. We never knew the author, but strongly suspected Mr. Zenier, it was entitled:

### Charleston's Tonal Doings

"An organization which has done much for the advancement of music in Charleston is The Wednesday Morning Club, originally a ladies' quartette,

but six years ago enlarged to a chorus of twenty voices.

"The club was organized by Mrs. James Simons, who, by her high ideals, and her untiring devotion to the advancement of musical art, has brought the singing of the club up to a high standard of excellence.

"Not satisfied with the stock choruses for ladies' voices, by dint of much research the club now has a repertoire absolutely unique among organizations of its kind, including the standard compositions of pioneer writers, many selections from the romantic period, and also the ultra modern writings of Debussy, Tschaikowsky, Rachmaninoff, Rimsky, Korsakoff and others.

"It is an amateur organization, appearing in public for charity or church entertainments only. There are no fees and no dues."

We had really no thirst for publicity, our interest was in the work itself, and in the pleasure which we could give to our friends, but the recognition of a professional musician was very encouraging and gratifying, and we did feel a little puffed up when we found ourselves noticed and commended in a New York musical paper, a little vanity which is responsible, perhaps, for its reproduction in this story.

To the members of The Wednesday Morning Club I owe many proud and happy hours. Happy, because all my life music has been my greatest delight, proud, because the members were always so faithful, so enthusiastic, so earnest, I think pro-

bably they never guessed the feeling that filled my heart when I took up that baton, looked them in the eye, waited a second until every eye responded, the electric current was established, and we burst into the strains of our much loved St. Cecilia.

The memory of those evenings is a goodly heritage.

To all who have left me so precious a legacy AVE ET VALE!

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